

Sculpture and Screen Are Allies in Art

Plastic Principles Used in "The Four Horsemen" Also Seen in Balzac Film

In a shop window on Broadway stands a little sculptured group representing "The Four Horsemen of the Apocalypse." It has attracted thousands of persons who have admired its strength of modeling and its dramatic spirit in depicting the ride of the four dreaded figures across the land. The sculpture is an artist's tribute to one of his pupils—a sculptor's expression of appreciation for a motion picture director. Lea O. Lawrie, professor of sculpture at the Yale Fine Arts school, modeled the striking group as a gift to Rex Ingram, one of his former pupils at the Yale Fine Arts school, director of "The Four Horsemen," the picture of Ibaner's novel, and also of "The Conquering Power," the photoplay of Honoré de Balzac's Eugénie Grandet, which is to be shown at the Rivoli Theater this week.

Connection Between Sculpture and Motion Picture

"There is a close connection between sculpture and the motion picture," says Mr. Ingram. "I studied modeling with Professor Lawrie at the Yale School of Fine Arts and have come to believe that the same principles of form and composition that govern the creation of a fine piece of sculpture apply to the production of an artistic photoplay. Sculpture teaches us to see the essentials and to discard the non-essentials. It impresses one with the value of simplicity, and in art it is the simple things that are always the best. One of the first things I studied in sculpture was the elemental construction of the human body—its forms and composition—and then its action in the expression of life. And when I came to make pictures I found that the same basic principles that apply to the portrayal of life in clay or marble apply to its portrayal through the medium of motion picture photography."

A few days ago Yale conferred the degree of Bachelor of Fine Arts upon Ingram for his motion picture work. This is the first academic recognition of the photoplay as one of the fine arts. "Conquering Power" has Same Cast as "Four Horsemen"

In his creation of "The Conquering Power," the Balzac story, Mr. Ingram used, with one exception, the same cast that appeared in "The Four Horsemen." The scenario, too, was the same for both pictures—June Mathis. The young screen master had long desired to film the Balzac story, but not until he had proved in "The Four Horsemen" that he could faithfully project the peculiar European characteristics was the opportunity provided. "The Four Horsemen" proved his powers in development of character study and sweep of dramatic force. For the filming of the unusual Balzac love story he obviously was qualified.

Alice Terry and Rudolph Valentino play the principal roles in the Balzac picture, Miss Terry appearing in the role of Eugénie Grandet and Valentino appearing as Charles Grandet. Others in the cast are Ralph Lewis, Edna Dunary, Edward Connelly, George Atkinson, Willard Lee Hall, Mary Hearn, Bridgette Clark, Mark Fenton, Eugene Pouyet and Ward Wing. Private glimpses of "The Conquering Power" reveal that the young director and his camera man, John B. Seitz, have achieved the effect of spirit photography in certain vision scenes without resorting to double exposure or other devices common in the repertoire of motion picture photographers seeking to visualize ghostly or transparent figures.

"The Conquering Power" calls for vision effects in making clear the mental tortures of Pere Grandet, the miser in the story. How these scenes were made with the new methods Mr. Ingram would not reveal. Both he and Mr. Seitz, to eliminate the tedium and microscopic care incident to making double exposures, worked for several weeks in devising an alternative and more practical means of doing the same thing, and the young directing genius declared that it would be unfair to Mr. Seitz to make public the important invention of the photographer.

Everybody Sees but the Leader of the Orchestra

Victor Wagner, conductor of the invisible but important orchestra at the Criterion Theater, has a grievance. Victor never sees the pictures for which he provides the musical setting that adds so greatly to the artistic presentation of the films.

Every other conductor in the motion picture houses in New York stands before the screen and follows the picture as it unfolds its story. They are able to "play to the picture," a development of the director's art which produces results never foreseen by the composers.

Victor Wagner can't do this. His orchestra is placed behind the scenes. From an angle and through a small opening he gets a side view, often much distorted, of what is being shown the audience. His work is made doubly hard with the incidental numbers because the singers and dancers cannot see him or his baton properly.

But it is not the difficulty of playing "sight unseen" that bothers Wagner. The thing he doesn't like is not seeing the picture. Especially when it is one like "The Golem" does he feel that he is being cheated out of his rights and prerogatives.

So some day he intends to take "a busy man's holiday" and spend the afternoon at the Criterion Theater, down in front, and see the whole picture straight through.

With the Broadway Picture Houses



Alice Terry in "The Conquering Power" Rivoli

Rosemary Theby in "A Connecticut Yankee" Central

Fredrik Vogeding and Dorothy Dalton in "Behind Masks" Rialto

Shadows on The Screen

Little Miriam Battista will appear in person at the Rivoli Theater next week in a poem recital, "The Question of the Flag," adapted from the song of the same name by Fay Foster.

Bessie Barriscale has finished her last picture in Los Angeles and after four weeks at the head of her dramatic stock company at Oakland will come to New York to begin rehearsing her new comedy, "The Skirt," in which she will appear under the management of Richard G. Herndon, of the Belmont Theater.

"A loaf of bread, a jug of wine and thou" is at last to be put on the screen. Ferdinand Pinney Earle is producing the famous threnody in films as an illustrated poem.

Bayard Veiller has written a screen fable on the censorship of motion pictures. The fable concerns a trip to a tailor shop to get a suit of clothes that would fit a ten-year-old boy and a man of forty. When the tailor says it can't be done, the purchaser says he must go out of business. Whereupon the purchaser is put in an insane asylum. The motion picture censor says pictures must be made to suit equally a ten-year-old child and a man of forty—and stays out of the insane asylum.

Penrhyn Stanlaw, having completed the direction of his first Paramount picture, "At the End of the World," starring Betty Compson, has begun directing the same star in "The Woman in the Case," by Clyde Fitch.

Betty Carpenter will be seen as Johnny Hines' leading woman for his new series of feature productions, the first of which is called "Burn 'Em Up Barnes."

Joseph Hergeshelmer is supervising the filming of his story "Tol'able David," in which Richard Barthelmess is being starred by Inspiration Pictures. The setting is the same around which Hergeshelmer wrote his story. The company is camping out in true military fashion while the picture is being filmed.

Dorothy Ward, the English actress, has signed a motion picture contract and will start work before the camera just as soon as she finishes her engagement in "The Whirl of New York."

More than one hundred theaters have booked Thomas Ince's "Civilization," which has been revived by the Pioneer Film Company. It will be shown during July and August.

Marguerite de la Motte will be seen as Douglas Fairbanks' leading woman in "The Three Musketeers," the million-dollar production now being finished at the Western Studio. Miss de la Motte was also seen in "The Mark of Zorro."

Two screen favorites who shone in Mack Sennett comedies as bathing beauties in one-piece costumes have become stars of the screen in the last few months. Gloria Swanson was the first. Now comes Harriet Hammond, who shines in "Live and Let Live," produced by William Christy Cabanne for R-C Pictures Corporation.

The next picture to be made by Owen Moore for Selznick will be "The Forerunners." It was adapted to the screen by Lewis Allen Browne and will be directed by Robert Ellis.

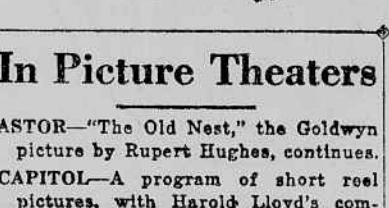
William Russell, who has played many Western roles, is to be seen as a nobleman in his new picture, "The Lady From Longacre," which Fox has started at Hollywood. The scenes are laid in London and a mythical kingdom, and Russell is to have a soldier of fortune role.

"The Ant and the Grasshopper" will be the next one of the animated cartoons of the Esop's Fables series to be released. Pathé has promised it for July 10.

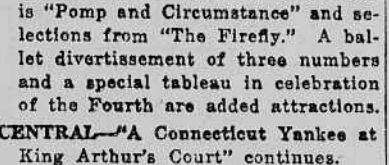
Marcella Hollo in "Tradition" Hippodrome (right)



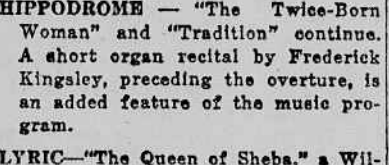
Mildred Davis in "Among Those Present" Capitol



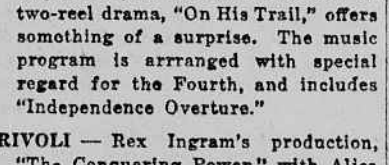
Italia Mannini in "Cabiria" Strand



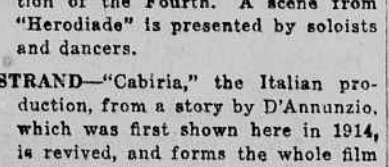
Johnnie Walker in "Over the Hill" Park



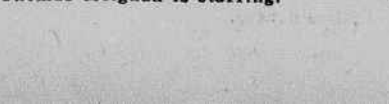
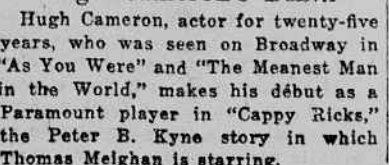
Joan Gordon in "The Queen of Sheba" Lyric



Helene Chadwick in "The Old Nest" Astor



Joan Gordon in "The Queen of Sheba" Lyric



Joan Gordon in "The Queen of Sheba" Lyric



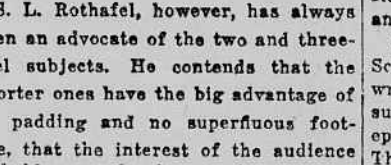
Helene Chadwick in "The Old Nest" Astor



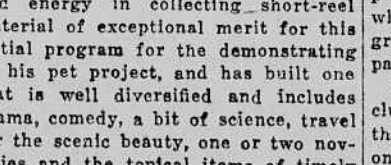
Joan Gordon in "The Queen of Sheba" Lyric



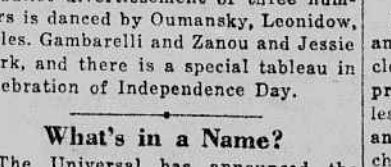
Helene Chadwick in "The Old Nest" Astor



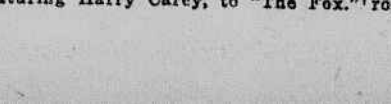
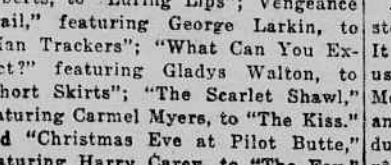
Joan Gordon in "The Queen of Sheba" Lyric



Helene Chadwick in "The Old Nest" Astor



Joan Gordon in "The Queen of Sheba" Lyric



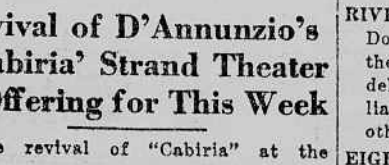
Joan Gordon in "The Queen of Sheba" Lyric



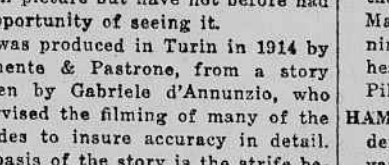
Helene Chadwick in "The Old Nest" Astor



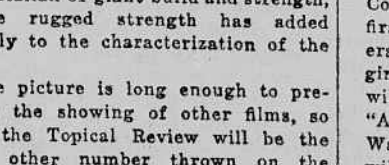
Joan Gordon in "The Queen of Sheba" Lyric



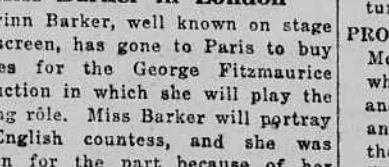
Helene Chadwick in "The Old Nest" Astor



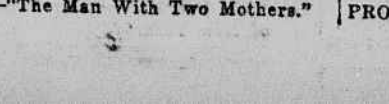
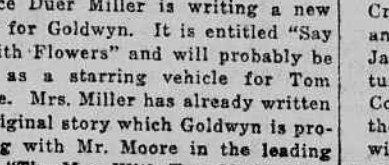
Joan Gordon in "The Queen of Sheba" Lyric



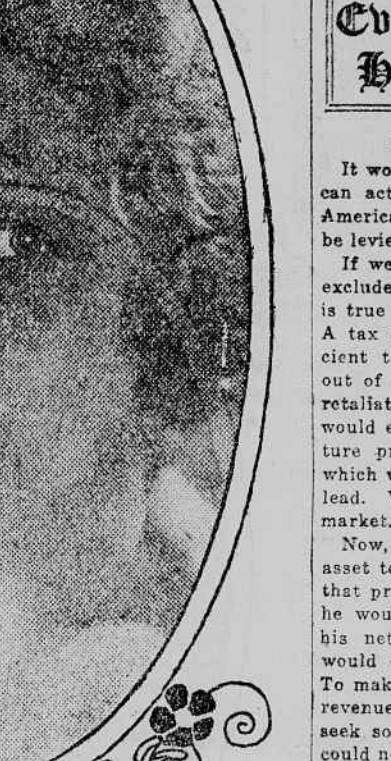
Helene Chadwick in "The Old Nest" Astor



Joan Gordon in "The Queen of Sheba" Lyric



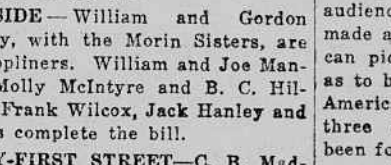
Joan Gordon in "The Queen of Sheba" Lyric



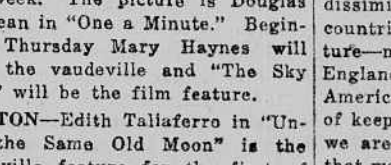
Helene Chadwick in "The Old Nest" Astor



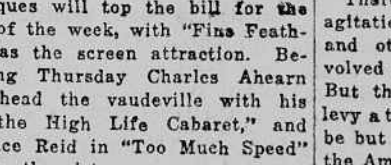
Joan Gordon in "The Queen of Sheba" Lyric



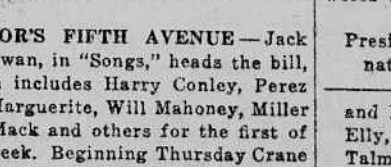
Helene Chadwick in "The Old Nest" Astor



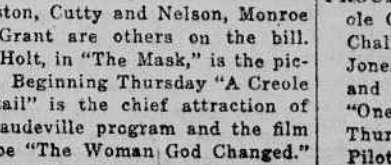
Joan Gordon in "The Queen of Sheba" Lyric



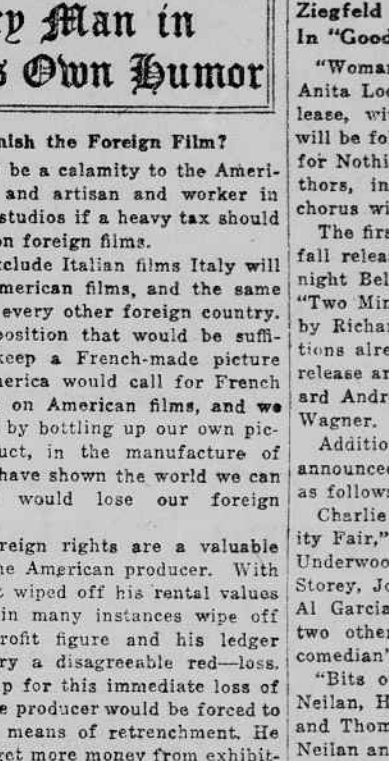
Helene Chadwick in "The Old Nest" Astor



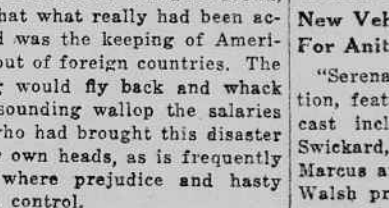
Joan Gordon in "The Queen of Sheba" Lyric



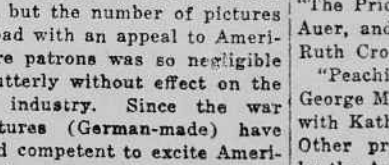
Joan Gordon in "The Queen of Sheba" Lyric



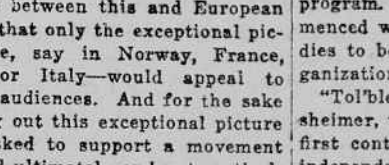
Helene Chadwick in "The Old Nest" Astor



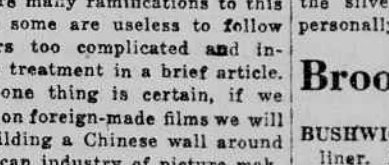
Joan Gordon in "The Queen of Sheba" Lyric



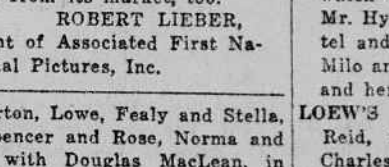
Helene Chadwick in "The Old Nest" Astor



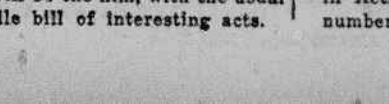
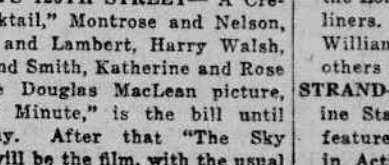
Joan Gordon in "The Queen of Sheba" Lyric



Helene Chadwick in "The Old Nest" Astor



Joan Gordon in "The Queen of Sheba" Lyric



First National Releases for Next Season

Fifty Productions Will Be Distributed During the Autumn and Winter

A half hundred productions have been scheduled by Associated First National Pictures Inc. for release during the season of 1921-22. Some additional will undoubtedly be made to this list during the autumn and winter, but in the main the assemblage of attractions is complete. Two productions which have made history on the legitimate stage will be transferred to the screen. They are "Omar the Tentmaker" and "The Masquerader," both of which were written and staged by Richard Walton Tully. Guy Bates Post, who starred in these plays has been engaged for the screen versions, which will be directed by James Young. Work has already started on "Omar the Tentmaker." Fanny Hurst's first novel, "Star Dust," has been transformed into a photo play, with Hope Hampton as the star, under the direction of Hobart Henley. A realistic train wreck will be a feature of this production.

Norma and Constance Talmadge will each provide First National with four productions next season. The first of Norma's releases will be "The Sign of the Cross," by Channing Pollock, to be followed by "The Wonderful Thing" written by Lillian Bradley and Forrest Halsey, both directed by Herbert Brenon. "Smilin' Through" will be Norma's next vehicle.

Ziegfeld Chorus In "Good for Nothing"

"Woman's Place," a John Emerson-Anita Loos story, will be an early release, with Constance Talmadge. It will be followed to the screen by "Good for Nothing," another by the same authors, in which the entire Ziegfeld chorus will be used.

The first Charles Ray production for fall release is Charles Hoyt's "A Mid-Night Bell." This will be followed by "Two Minutes to Go," a football story by Richard Andre. Other Ray productions already completed and ready for release are "The Barnstormer," by Richard Andre, and "R. S. V. P.," by Bob Wagner.

Additional First National releases announced for the coming season are as follows:

Charlie Chaplin's new picture, "Vanity Fair," with Edna Purviance, Lloyd Underwood, Harry Bergman, Rex Storey, John Rand, Lelita Parker and Al Garcia. This will be followed by two other comedies, to complete the comedian's contract.

"Bits of Life," written by Marshall Neilan, Hugh Wiley, Walter Trumbull and Thomas McMarrow, with Marshall Neilan and Lon Chaney in the cast. Directed and produced by Marshall Neilan.

"Retribution," by Perry N. Vekroff, a John M. Stahl production, with an all-star cast, including Barbara Castleton, Lewis Stone, William Desmond and Richard Headrick.

New Vehicles For Anita Stewart

"Serenade," an R. A. Walsh production, featuring Miriam Cooper, with a cast including George Walsh, Josef Swickard, Bertram Grassby, James A. Marcus and Noble Johnson. The next Walsh production will be a picture of Peter B. Kyne's "Kindred of the Dust."

Starring vehicles in which Anita Stewart will be seen include "The Invisible Fear," by Hampton Del Ruth, "The Price of Happiness," by Florence Auer, and "A Question of Honor," by Ruth Cross.

"Peachie," an original story by George Marion Jr., is now being filmed, with Katherine MacDonald as the star. Other productions already completed by the American beauty and which will be released during the coming season are "Her Social Value" and "Sticks and Stones."

Two big specials starring Dorothy Phillips and directed by Allen Holubar are also on the First National releasing program. And Buster Keaton has commenced work on the first of six comedies to be distributed by the same organization.

"Tol'able David," by Joseph Hergeshelmer, will be Richard Barthelmess' first contribution to the screen as an independent star, while "My Lady Friends," the Carter de Haven production, with Mr. and Mrs. De Haven in the leading roles, will be an early fall release.

The Whitman Bennett special production to follow "Salvation Nell" to the silver sheet will be "Suspicion," personally directed by Mr. Bennett.

Brooklyn Theaters

BUSHWICK—Pearl Regay is the headliner. Bobby Connolly, Patricia and Delroy, Bernard and Townes, Edith Helena, Billy "Swede Hall" and others complete the bill.

ORPHEUM—Ethel Barrymore, in Barrie's "The Twelve-Pound Look," holds the stellar position on a bill which includes the Watson Sisters, Mr. Hymack, Sheehan and Ford, Pistol and Johnson, Brennan and Relo, Milo and Blum and Elsie La Berger and her Posing Dogs.

LOEW'S METROPOLITAN—Wallace Reid, in "Too Much Speed," and Charles Hearn and company in "At the High Life Cabaret" are the features for the first of the week. Will Morrissey's Comiques, with the film "Fine Feathers," are the attractions beginning Thursday.

NEW BRIGHTON—Harland Dixon and the London Palace Girls are the headliners. Jimmy Lucas, the Stantons, William Sully, William Ebs and others make up the rest of the bill.

STRAND—"Salvation Nell," with Pauline Starke in the title role, is the feature film. "The Army and Navy in Action," with the usual comedy numbers, completes the program.

Every Man in His Own Humor

Banish the Foreign Film?

It would be a calamity to the American actor and artisan and worker in American studios if a heavy tax should be levied on foreign films.

If we exclude Italian films Italy will exclude American films, and the same is true of every other foreign country. A tax imposition that would be sufficient to keep a French-made picture out of America would call for French retaliation on American films, and we would end by bottling up our own picture product, in the manufacture of which we have shown the world we can lead. We would lose our foreign market.

Now, foreign rights are a valuable asset to the American producer. With that profit wiped off his rental values he would in many instances wipe off his net profit figure and his ledger would carry a disagreeable red-loss. To make up for this immediate loss of revenue the producer would be forced to seek some means of retrenchment. He could not get more money from exhibitors who are now no more than "getting by." His only chance for retrenchment would be in production costs, and that's where the actor, the artisan and the unskilled workman come in. By insisting on keeping out foreign-made films from America it would be found, too late, that what really had been accomplished was the keeping of American films out of foreign countries. The boomerang would fly back and whack with a resounding wallop the salaries of those who had brought this disaster upon their own heads, as is frequently the case where prejudice and hasty judgments control.

What would happen if foreign films were admitted freely to this country? What happened before the war? An occasional, exceptional picture like "Cabiria" was found to suit American audiences, but the number of pictures made abroad with an appeal to American picture patrons was so negligible as to be utterly without effect on the American industry. Since the war three pictures (German-made) have been found competent to excite American enthusiasm; only three—"Passion," "Gypsy Blood" and "Deception." Is it reasonable to suppose that this proportion of successful foreign pictures will be greatly extended? I think not.

Standards of humor and appraisal of pictorial and story values are so dissimilar between this and European countries that only the exceptional picture—made, say in Norway, France, England or Italy—would appeal to American audiences. And for the sake of keeping out this exceptional picture we are asked to support a movement that would ultimately and automatically close the gates of the civilized world to American producers, who have shown a greater adaptability and a wider range of racial appeal than have Germany, England, Italy or France in their picture-making efforts.

There are many ramifications to this agitation; some are useless to follow and others too complicated and involved for treatment in a brief article. But this one thing is certain, if we levy a tax on foreign-made films we will be but building a Chinese wall around the American industry of picture making, and, like the inhabitants of that mythical island of the sea, where they all make their living by taking in each others' washing, we will be treading a decidedly dangerous and vicious circle, cut off not only from the art of the world but from its market, too.

ROBERT LIEBER, President of Associated First National Pictures, Inc.

and Norton, Lowe, Fealy and Stella, Elly, Spencer and Rose, Norma and Talma, with Douglas MacLean, in "One a Minute," form the bill. Beginning Thursday Bonita and Ship Camp, Grace Leonard, Ziska, Bernice Brothers, Alvin and Alvin and Wylie and Hartman, with "Lessons in Love" for the picture.

PROCTOR'S 125TH STREET—"A Creole Cocktail," Montrose and Nelson, Challis and Lambert, Harry Walsh, Jones and Smith, Katherine and Rose and the Douglas MacLean picture, "One a Minute," is the bill until Thursday. After that "The Sky Pilot" will be the film, with the usual vaudeville bill of interesting acts.

Vaudeville

PALACE—Blossom Seeley heads the holiday bill with her "Miss Syncope," and Armand Kaliz offers a novelty in "Temptation," an allegorical operetta. Solly Ward, "Blackface" Eddie Ross, Franklin and Charles, with Ernestine Caru, Brown and O'Donnell in "Profiteering in Fun," and Gordon's Circus are the other numbers on the bill.

RIVERSIDE—William and Gordon Dooley, with the Morin Sisters, are the top liners. William and Joe Mandel, Molly McIntyre and B. C. Hillman, Frank Wilcox, Jack Hanley and others complete the bill.

EIGHTY-FIRST STREET—G. B. Madcock presents "The Musical Ravvities" as the headline feature. "The Black Panther's Cub," with Florence Reed, is the film.

FORDHAM—Lillian Fitzgerald in "Just Songs" tops the bill for the first of the week. The picture is Douglas MacLean in "One a Minute." Beginning Thursday Mary Haynes will head the vaudeville and "The Sky Pilot" will be the film feature.

HAMILTON—Edith Tallaferra in "Under the Same Old Moon" is the vaudeville feature for the first of the week, with Douglas MacLean in "One a Minute" on the screen. Beginning Thursday Harry and Anna Seymour will head the bill, with "The Sky Pilot" for the film.

LOEW'S AMERICAN—Will Morrissey's Comiques will top the bill for the first of the week, with "Fine Feathers" as the screen attraction. Beginning Thursday Charles Ahearn will head the vaudeville with his "At the High Life Cabaret," and Wallace Reid in "Too Much Speed" will be the picture.

MOSS'S BROADWAY—Mel Klee in "Just a Laugh," Kranz and White, Cantwell and Walker, the Oklahoma Fear are on the vaudeville bill, with a first run photoplay and Aesop's Fables cartoon for the screen features.

PROCTOR'S FIFTH AVENUE—Jack McGowan, in "Songs," heads the bill, which includes Harry Conley, Perez and Marguerite, Will Mahoney, Miller and Mack and others for the first of the week. Beginning Thursday Grace Wilbur, in "Right or Wrong," will be the feature, with Canfield and Cary, Warren and O'Brien, the De Lyons, McPherson and Stapleton, Goodrich and Riley also on the bill.

PROCTOR'S 23D STREET—Fred Altonini is the top liner. Lee and Cranston, Cutty and Nelson, Monroe and Grant are others on the bill. Jack Holt, in "The Mask," is the picture. Beginning Thursday "A Creole Cocktail" is the chief attraction of the vaudeville program and the film will be "The Woman God Changed."

PROCTOR'S 58TH STREET—Hilton

Program of Short Reel Features Innovation At Capitol Theater

The program of short reel features offered at the Capitol Theater this week is somewhat in the nature of an experiment, as it is the first time one of the big picture houses has departed from the usual routine of one long picture and several short ones as fillers.

S. L. Rothafel, however, has always been an advocate of the two and three-reel subjects. He contends that the shorter ones have the big advantage of no padding and no superfluous footage, that the interest of the audience is held more closely and that the picture itself has more spirit than the seven and nine-reel pictures, which almost invariably have some dull spots where the attention of the patrons is bound to flag.

Mr. Rothafel has spent much time and energy in collecting short-reel material of exceptional merit for this initial program for the demonstrating of his pet project, and has built one that is well diversified and includes drama, comedy, a bit of science, travel for the scenic beauty, one or two novelties and the topical items of timely interest.

The featured film is Harold Lloyd's latest three-reel comedy, "Among Those Present," and several musical incidental numbers have been arranged in addition to the regular music program. A ballet divertissement of three numbers is danced by Oumansky, Leonidov, Miles, Gambarelli and Zanou and Jessie York, and there is a special tableau in celebration of Independence Day.

What's in a Name?

The Universal has announced the following title changes: "The Harbor Road," featuring Mary Philbin, has been changed to "Danger Ahead"; "The Black Cap," featuring Carmel Myers, to "A Daughter of the Law"; "The Gossamer Web," featuring Edith Roberts, to "Luring Lips"; "Vengeance Trail," featuring George Larkin, to "Man Trappers"; "What Can You Expect?" featuring Gladys Walton, to "Short Skirts"; "The Scarlet Shawl," featuring Carmel Myers, to "The Kiss"; and "Christmas Eve at Pilot Butte," featuring Harry Carey, to "The Fox."

Hugh Cameron's Debut

Hugh Cameron, actor for twenty-five years, who was seen on Broadway in "As You Were" and "The Meanest Man in the World," makes his debut as a Paramount player in "Cappy Ricks," the Peter B. Kyne story in which Thomas Meighan is starring.